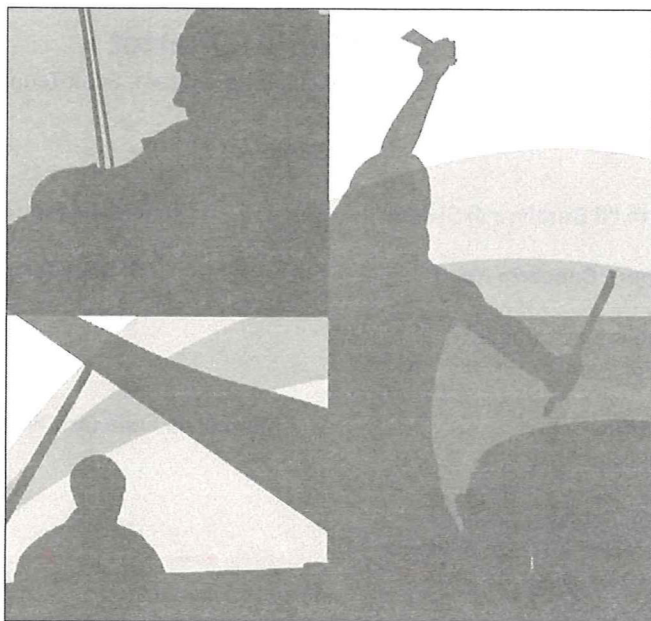


CD 2007--53/54

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Monday, October 1, 2007

7:30 pm. Walter Hall

Chamber Music Series
Presents

Los Angeles Guitar Quartet

John Dearman, Matthew Greif, William Kanengiser, Scott Tennant

PROGRAM

Overture to "Il Barbiere di Siviglia"

G. Rossini (arr. J. Dearman)

Brandenburg Concerto No. 6

J.S. Bach (arr. J. F. Smith)

Allegro

Andante ma non troppo

Allegro

El Amor Brujo

Manuel de Falla (arr. W. Kanengiser)

Introducción y escena

En la cueva - La noche

Canción del amor dolido

El aparecido - Danza del terror

El círculo mágico

A media noche

Danza ritual del fuego (arr. I. Krouse)

Escena

Canción del fuego fatuo (arr. S. Tennant)

Pantomima

Danza del juego del amor

Las campanas del amanecer

- INTERMISSION -

"Imagens do Brazil"

Samba Novo

O Morro nao tem Vez

De Sábado Prá Dominginhos

A Lenda do Caboclo

Furiosa

Baden Powell (arr. M. Tardelli)

Antonio Carlos Jobim (arr. M. Alves)

Hermeto Pascoal (arr. W. Kanengiser)

Heitor Villa-Lobos (ar. S. Assad)

Paulo Bellinati

Celtic Fare

Daya's Spin

Music for a Found Harmonium

The Cat-Cow Reel

Scott Tennant

Simon Jeffes (arr. S. Tennant)

Scott Tennant

Hungarian Rhapsody No. 2

Franz Liszt (arr W. Kanengiser/J. Minei)

Visit LAGQ on line at lagq.com
LAGQ records for Telarc International
LAGQ uses Neumann microphones

The Los Angeles Guitar Quartet is represented by:
Frank Salomon Associates
Managing Associate: Ms. Barrie Steinberg
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www.franksalomon.com

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Visiting Chamber Ensembles program at the Faculty of Music.

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Program Notes

Rossini's "Overture to The Barber of Seville" is one of the most popular of his uniformly brilliant opera overtures, and has taken on a life of its own apart from the opera it introduces. The work has become a staple of the symphonic repertoire, as well as a frequent soundtrack to cartoons, most notably in the classic Bugs Bunny adaptation. It has been arranged for a variety of genres, and a version for guitar quartet has a natural affinity due to the Andalusian setting of the action. John Dearman's realization is an excellent example of the rather "democratic" philosophy of arrangement that LAGQ frequently employs. The four members of the quartet are treated as equal voices, and nearly all prominent melodies are distributed antiphonally within the ensemble.

Bach's six "Brandenburg Concertos", written for the Margrave of Cöthen, stand as one of the greatest monuments in the history of music. They explore the potential of the Baroque orchestral

concerto, using the *concertino-ripieno* orchestration, pitting small groups of soloists against various *tutti* groups of instruments. The final concerto of the group is scored exclusively for strings and continuo, and is somewhat unusual in that it uses no violin, having the viola carry the highest voice. This lower tessitura makes it especially amenable to a guitar arrangement, and James Smith's version maintains the clean lines of the original. As opposed to the Rossini arrangement, the voices in this setting are arranged in score order, with the four guitarists functioning more like a string quartet than in any other piece on the program. Of particular interest is Bach's masterful use of imitation, especially in the opening Allegro movement, where the first two parts chase each other in a lively canon at the eighth note.

Manuel de Falla was one of the greatest Spanish composers of the 20th century, and despite the fact that he only wrote one very brief piece for guitar, arrangements of his music have become

a staple of the guitarist's repertoire. Some of the most popular are individual movements from his ballet *El Amor Brujo*, scored originally for full orchestra and mezzo-soprano. About twenty years ago, I decided to attempt to arrange the entire ballet for four guitars. What is lost in orchestral color is perhaps gained in the authentic gypsy sonority of the guitar, which de Falla in some way was trying to convey in his original.

Set in a gypsy camp, the story deals with Candelas, a beautiful young girl, who is being courted by Carmelo. Complicating matters that fact is that the spirit of her former lover, a soldier killed in battle, haunts her and the gypsies. The piece opens with a strong theme that represents the jealousy of the ghost, and find ourselves "In the Cave" with a brooding mystery. In "The Song of Sorrowful Love" Candelas sings of the pain of an unattainable Love. The ghost then flies into the cave, and the gypsies launch into "The Dance of Terror". Striving to rid themselves of the apparition, they join hands around the fire, and have a séance in the gentle "Magic Circle". They then try to exorcise the ghost in the furious "Ritual Fire Dance" which ends with insistent chords as they try to stamp the spirit out into the fire. Magic, it seems, cannot break the spell, as the ghost reappears, and Candelas sings of the fleeting nature of Love in "the Song of the Will o' the Wisp". It is then that she decides to use love instead of sorcery, and she persuades her friend Lucia to dance a seductive Tango (in 7/8 time) to lure the ghost away. At the end of this "Pantomime" movement, the opening theme of the ghost is just a whisper. This leaves Candelas and Carmelo free to exchange the kiss that will break the spell, as they dance a *bulerías* in "The Dance of the Game of Love". In the "Finale" Candelas sings to the ghost: "I am the fire in which you are consumed; I am the sea in which you drown!" As the "Bells of Dawn"

peal triumphantly, we find that love, not witchcraft, is the most powerful sorcerer.

In this set of "**Images of Brazil**", LAGQ pays tribute to the rich sonorities and infectious rhythms of Brazil. Inspired by their collaboration in 2006-07 with the brilliant singer Luciana Souza, LAGQ recorded a new CD of Brazilian music for the Telarc label, set for a September 2007 release. Beginning with music of the iconic guitar virtuoso Baden Powell, his "Samba Novo"; as a reaction against the wave of popularity of the more gentle *bossa novo* style, his music is hard-driving and aggressive, with an extroverted melodic sense. This is followed by a piece by one of the towering figures of Brazilian songwriting, Antonio Carlos Jobim. His "O Morro Não Tem Vez" tells of the hopelessness of the people living in the *favelas* of Rio, who get to forget their trouble once a year at Carnaval. Next is a tune by the idiosyncratic jazz musician Hermeto Pascoal, sometimes referred to as the "Frank Zappa of Brazil"; his "De Sabado pra Dominginhos" is a fine example of the endless fount of tunes and surprising harmonic changes that characterize his music. We follow this with a lovely tune by the great Heitor Villa-Lobos, one of Brazil's most celebrated classical composers, and a favorite among guitarists. His "A Lenda do Caboclo" (the Legend of the Native" was originally written for piano, and features a gently gliding melody interrupted by a bow to the French Impressionist school. The set finishes with "A Furiosa" by the prolific guitarist/composer Paulo Bellinati, which was written for LAGQ in 1995. It is joyous version of the *Maxixe*, an antecedent to the *samba*, and ends with a percussive interlude in imitation of the traditional *batucada*.

LAGQ recently performed for the first time in Ireland and Scotland, and was inspired to revisit Scott Tennant's

"Celtic Fare", first created in one of their world-music excursions for the Sony Classical label. Beginning with a newly-composer Irish Air, Scott was inspired by the memory of the graceful gyrations of a yoga teacher, Daya. This is followed by an arrangement of the popular tune written by Simon Jeffes of the Penguin Café Orchestra, the rousing "Music for a Found Harmonium". The harmonium is a small lap-top keyboard instrument, frequently used in meditative chanting. To round out the set, Scott composed a lively dance, the "Cat-Cow Reel", which is named after a signature yoga pose of Daya's. As Scott likes to say, "yoga-celt was born!"

Hungarian-born **Franz Liszt** was a unique "sibling" indeed amidst a formidable "brotherhood" of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninov, to name a few) whose music and peerless virtuosity on the piano made him an international superstar of his time.

As was common and, most likely, expected of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music

truly and unmistakably Hungarian. Bela Bartok would later praise Liszt and his music, particularly the Hungarian Rhapsodies, calling them "perfect creations", while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt's Hungarian Rhapsodies is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to the Count László Teleky, and published in 1851. An orchestral version followed soon thereafter. Most of his rhapsodies, including this one, are comprised of two parts: a slower and expressive part which Liszt marks *Lassan* (*lassu*), and a final section marked *Frisska* (*friss*) which builds up in intensity into a frenzied swirl.

On a contemporary note, the piece has found its way into the television and film media, appearing in such favorites as the Bugs Bunny "Rhapsody Rabbit" episode, and the movie "One Hundred Men and a Girl".

Notes by William Kanengiser



Next on the Chamber Music Series

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PROGRAM

Mendelssohn Quartet in A minor, Op. 13

Ligeti Quartet No. 1

Beethoven Quartet Op. 131

7:30 pm. Walter Hall. \$22(\$14 senior/student)

History

Celebrating their twenty-seventh year on the concert stage, the members of the GRAMMY®-winning **Los Angeles Guitar Quartet** continue to set the standard for expression and virtuosity among guitar ensembles, while perennially redefining themselves in their musical explorations. With over a dozen recordings over the past two decades, they have established themselves as masters of the classics, as well as the creators of the unique syntheses of world-music and contemporary styles that have made the "LAGQ-sound" a favorite around the world. Their first recording for Telarc International, *LAGQ: Latin*, was nominated for a GRAMMY® for Best Classical Crossover Recording in 2003, while the second, *LAGQ's Guitar Heroes*, won a GRAMMY® in this category in 2005. Their subsequent Telarc release, *Spin*, gained wide critical acclaim, as did their recent live concert DVD for Mel Bay Records, *LAGQ Live at the Sheldon*.

With the release of their newest Telarc recording, *LAGQ Brazil* in September 2007, the group finds itself writing a new chapter in its history. The three founding members John Dearman, William Kanengiser and Scott Tennant welcome long-time friend Matthew Greif into the group, and this recording showcases his agile musicianship, cultured sound, and mature jazz skills. In its new incarnation, the tradition of refined chamber-music making and category-defying innovation that made LAGQ famous is sure to continue to thrive for years to come. The genesis of the Brazilian-flavored CD began with a touring collaboration of LAGQ with the brilliant Brazilian singer Luciana Souza in 2006; with over a dozen concerts, including one at Zankel Hall (Carnegie) in New York, this joint project yielded a number of newly composed and specially arranged pieces exploring the music of Brazil. In discovering common

musical ground with Ms. Souza, LAGQ was inspired to fully explore the rich traditions of Brazilian music, and to find connections with American forms such as jazz, blues and funk.

LAGQ is already actively planning its next recording project, a Bach celebration, and is working to expand its repertoire with new concerto commissions by Sergio Assad and Carlos Rafael Rivera. Their active touring schedule takes them throughout North America, Europe, and Asia, and their restless curiosity will continue to inspire them to explore new musical directions for the guitar quartet.

John Dearman

Originally from Minneapolis, John Dearman is a versatile guitarist whose repertoire ranges from samba to bluegrass, and from flamenco to classical. He enriches the sound of the LAGQ by performing on a unique seven-string guitar with extended upper and lower registers. John is currently the Director of Guitar Studies at the University of California, Santa Barbara.

Matt Greif

Matthew Greif is the newest member of the Quartet. In addition to being a classical guitarist, he has an extensive background playing in other styles, such as jazz, rock, flamenco, and bluegrass. Matthew's recordings include *Permanent Transition*, which features duo improvisations with Andrew York and Dusan Bogdanovic. Matthew was named Outstanding Graduate of the University of Southern California guitar department, where he studied with William Kanengiser, James Smith, and Scott Tennant. He also studied jazz with Joe Diorio, Mark Pratt, and Frank Potenza. Matthew has taught at several colleges and universities throughout Central and Southern California.

William Kanengiser

Acclaimed soloist, recording artist and professor at the USC Thornton School of Music, William Kanengiser is one of the best guitarists to have won the Concert Artists Guild New York Competition. His solo recordings on the GSP label display his unique approach to programming, ranging from the music of the Old World to the Caribbean to his latest disc *Classical Cool*, an exploration of jazz currents for classical guitar. He has earned critical acclaim for his imaginative arrangements for solo guitar and guitar quartet, and for producing two instructional videos for Hot Licks. Kanengiser may be best known as the classical guitarist in the 1986 film *Crossroads*.

Scott Tennant

Celebrated as a world-class performer, author and teacher, Detroit-born Scott Tennant has been concertizing since the age of twelve. Much in demand as a solo artist, Scott has recorded for Delos International and is currently completing a recording project of the complete solo guitar works of Joaquin Rodrigo for GHA, Belgium. He is the author of the best-selling book and video *Pumping Nylon*, a technical handbook for the classical guitarist, and the five-part series *Scott Tennant's Basic Classical Guitar Method*. He has taught at the San Francisco Conservatory of Music, and is now on the faculty at the USC Thornton School of Music.

Visiting Chamber Groups at the Faculty of Music

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Our chamber music program is thriving thanks to our work on stage and in the classroom as well. For the stage, we have this acclaimed Monday evening Chamber Music Series. For the classroom, we continue to build our Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is

at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Miriam Stephan at 416-946-3145.

